

**Some Observations Regarding Parody in the Early Fifteenth-Century  
Italian Mass: An Introductory Study of Zacara's *D'Amor Languire*.**

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*Music 213*  
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## Some Observations Regarding Parody in the Early Fifteenth-Century Italian Mass: An Introductory Study of Zacara's *D'amor Languire*.

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The oeuvre of Magister Antonius Zachara da Teramo stands out among the works of *ars nova* Italian composers not because of its size—his seventeen secular compositions are dwarfed in number by the 30 or more of Andrea da Firenze's, to say nothing of the scores of ballate by Francesco Landini—nor for its immediate beauty and accessibility, for which Ciconia's works seem to reign, if late twentieth century CD sales are any indication. Rather it is the mysterious and the unusual which Zacara conveys in his works that seem so intriguing: he hides the name of Florence in an anagram in a rare bitextual ballata,<sup>1</sup> he poses a riddle to the singer in the text of the rhythmically complex *Sumite karissimi*, only through solving which can he or she discover the last line. In a motion surely accompanied by an ironic wink to the listener, Zacara submits a Credo, the mass section where Christians express their believe in one true God, based on material from a ballata he composed earlier: *Deus Deorum, Pluto: Pluto, God of Gods*.

Zacara composed at least three more of these song-mass movement pairs, a study of which forms the bulk of this paper. I shall particularly focus on the model for the Credo *Scabroso*, Zacara's *D'amor languire, suspirare e piangere* and in the end analyze the connections between the two works. Although a secular model for the credo had been sought for most of this century, it was not until 1988 when John Nádas and Agostino Ziino discovered two new bifolios of the Lucca codex that such a source was found.<sup>2</sup>

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<sup>1</sup> Marrocco, W. Thomas, editor, *Italian Secular Music, [including Zacara]*, in *Polyphonic Music of the Fourteenth Century*, vol. 10, (Monaco: Editions de l'Oiseau-lyre, 1977), p. x, 108. The text describes “O dous Amy de Aitnerolf [*Florentia*].”

<sup>2</sup> John Nádas and Agostino Ziino, *The Lucca codex* (Lucca: Libreria musicale italiana, 1990). p. 13. The following *sigla* and sources are used in this study: *Lu* = Lucca, Archivio di Stato, MS 184, Perugia, Biblioteca comunale “Augusta”, MS 3065, and the two new leaves without shelfmark(?) in the Archivio di Stato. *Bov* = Torino, Biblioteca Nazionale Universitari T. III. 2. *Q15* = Bologna, Civico museo

Despite some damage to the text of the fourth system (“ducento uno e trinta sol la...”) and to the music of the fifth system (mm. 82-85, 88-89 in the present transcription) suffered from four centuries’ use as an internal cover for a notarial volume, the cantus voice is largely intact. The folio transmitting the Tenor voice, f. 57, unfortunately is not extant.

In 1991, fifteen paper folios surfaced from the binding of a manuscript belonging to Alfredo Boverio and are now housed in the Biblioteca Nazionale Universitaria of Turin.<sup>3</sup> Among the forty-three compositions in this fragment, at least twelve are by Zacara, including the first concordances of *Deus Deorum Pluto* and *Credo Deus Deorum*, the second concordance of *Credo Scabroso*, and another fragment of *D’amor languire* containing sections from both the cantus and tenor. The folio in the Boverio codex containing most of the ballata has been cut vertically, leaving only the right half of each staff in the present manuscript. The presence of the folio following the ballata in the Boverio codex confirms that this piece originally had two nearly equal voices—each voice occupies five staves with a similar amount of spacing between notes. Since the paper is ruled with 9 five-line staves, the final staff of the tenor voice is continued onto folio 2 along with the text of the second piede and the volta. By extrapolating from a parallel passage in the *Credo*, a few more measures of the tenor can be reconstructed, ultimately yielding 70 of the 117 measures. A further discussion of the composition’s structure and layout will be taken up later in the paper.

Although this is the first study of the music of *D’amor languire* since its discovery,<sup>4</sup> the piece has a musicological history dating back over fifty years as earlier scholars tried to understand what the secular

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bibliografico musicale, MS Q15. *PadA* = Oxford, Bodleian Library Canonici Pat. Lat. 229, Padua, Biblioteca Universitaria, MS 684, and Padua, Biblioteca Universitaria, MS 1475. *Ox213* = Oxford, Bodleian Library, MS Canonici miscellaneous 213. *ModA* = Modena, Biblioteca Estense e universitaria, MS  $\alpha$ .M.5.24. *Lo* = London, British Library, MS Additional 29987.

<sup>3</sup> Agostino Ziino, *The Codex T. III. 2*, (Lucca: Libreria musicale italiana, 1994), p. 79.

<sup>4</sup> Nádas and Ziino have looked closely at the text of the composition (*Lucca codex*, p. 19, *The Codex T. III. 2*, p. 110) and I am indebted to their observations in this aspect of the piece.

model for *Scabroso* must have been like based on an examination of the Credo alone. While the vast majority of recent studies of mass parody techniques have focused on the masses of Ockeghem's and later generations, examinations of the early history of the "Missa parodia" were not uncommon during the 1950s and early 1960s.

About forty years ago, Leo Schrade and Suzanne Clercx-Lejeune published articles on the origins of the parody mass in the fourteenth-century. The masses they cite, while demonstrating similarities to other sources, do not exhibit the sort of wholesale polyphonic borrowing of sections of preexisting music characteristic of the term parody.<sup>5</sup> Schrade cites two mass movements of probable French provenance, a Gloria from the Ivrea manuscript (Ivrea, Biblioteca Capitolare 115, *I-IV 115*, f. 34v.), and a Credo from the Sorbonne fragment (Paris, Institut de Musicologie de l'Universite, *F-Pim*). In showing similarities between the mass movements, Schrade hoped to establish that they not only originated in the same area but were descended from a third, still unknown piece.<sup>6</sup> However, except for the first three bars of the movements, the main relationship between the pieces consists of similarities in the melodic shape of their tenor lines—similarities I found to be tenuous and not convincing evidence for a third piece.

Clercx-Lejeune builds on Schrade's models for establishing relationships between pieces. Focusing her examination on the works of Johannes Ciconia, she argues, again on the basis of similarities between individual melodic lines, that Ciconia's paired Gloria and Credo (found in *Q15* and *Ox213*) are based on his motet *Regina gloriosa*. The tenor incipits of the pieces, one of the two musical examples Clercx-Lejeune's offers, are quoted below:

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<sup>5</sup> One might note that neither the *New Grove* nor the new *MGG* articles on the parody mass mention these fourteenth-century works.

<sup>6</sup> Leo Schrade, "A Fourteenth Century Parody Mass." *Acta Musicologica* 27 (1955), pp. 13-39. *Acta Musicologica* 28 (1956), pp. 54-55.



**Figure 1: Three Tenors by Ciconia, quoted by Clercx-Lejune**

The passage shows an octave descent proceeding at different rates in each of the three pieces and with different notes omitted. When one considers the frequency with which tenor lines of early fifteenth-century Italian mass movements have octave descents at their beginnings or at important structural points within them (e.g., over 50% of the mass movements in *PadA*), this opening seems more likely to be the result of stereotyped incipit patterns than of a conscious imitation of a specific earlier work.

If we remove Schrade and Clercx-Lejune's masses from our consideration of parody, we are left with the nearly contemporaneous works of Antonio Zacara da Teramo and Bartolomeo da Bologna as the earliest examples of parody mass. Bartolomeo da Bologna, a Benedictine brother active in the first two decades of the fifteenth century, composed two mass movements, a Gloria and a Credo—his only known sacred works—based on secular ballate. Kurt von Fischer examined Bartolomeo's Gloria in his study on contrafactum and parody in Italian compositions.<sup>7</sup> Unlike Bartolomeo's Credo, which uses only short sections of *Morir desio*, or any of Zacara's parody mass movements, the Gloria takes its secular model, *Vince con lena*, and inserts it unbroken in the middle of the mass as a kind of partial contrafact. The opening until *Gratiuas agimus* is devoid of references to the ballata, as is the ending of the Gloria after *Qui sedes*, except for a small section at the end of the *Cum Sancto Spirito* which quotes the *clos* ending of the

<sup>7</sup> Kurt von Fischer, "Kontrafakturen und Parodien italienischer Werke des Trecento und Frühen Quattrocento," *Annales musicologiques*, 5 (1957), pp. 48-50.

ballata. Since recent evidence places Zacara in the entourage of the Pisan pope c. 1409-1413, it would be enticing to place the court of Pope John XXIII as the birthplace for the parody mass, given the theory that Bartolomeo and the other composers represented in *ModA* were also in John XXIII's chapel; however, these same studies showing Zacara in Pisan circles refute the placement of Bartolomeo (as well as Egardus and Matteo da Perugia) in this chapel, forcing us to begin anew with the biography of Bartolomeo and *ModA*.<sup>8</sup>

Zacara composed at least 8 Glorias and 7 Credos; no other mass movements by him are known.<sup>9</sup> Given the size of the gatherings in *Bov.* which probably originally held Credos by Zacara, we have reason to suspect that he may have written additional works in this genre. Many of Zacara's mass movements, particularly those found in *Q15*, have titles; some of which remain unexplained<sup>10</sup> while others hint at song models extant or still unknown. Four of Zacara's mass movements have secular models which survive today. These movements appear consecutively in *Q15* as two Gloria-Credo pairs: Gloria *Rosetta*, ff. 66v-68, Credo *Scabroso*, ff. 68v-71, Gloria *Fior Gentil*, ff. 71v-73, and Credo *Deus Deorum*, ff. 73v-76r. The secular models for these pieces, *Rosetta che non cambi mai colore*, *D'amor languire*, *suspirare e piangere*, *Un fiorgentil m'aparve*, and *Deus Deorum, Pluto* appear in the same order in *Lu*.<sup>11</sup> Fischer and

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<sup>8</sup> See Nádas, "Further Notes on Magister Antonius Dictus Zacharias de Teramo," *Studi Musicali* 15 (1986), pp. 167-182, Ziino, "'Magister Antonius dictus Zacharias de Teramo': Alcune date e molte ipotesi," *Rivista Italiana di Musicologia* 14 (1979), pp. 311-348, as well as the first section of Richard Sherr, "Notes on Some Papal Documents in Paris," *Studi Musicali* 12 (1983), pp. 5-16. For a look at the reconstructed "biography" of *ModA*, see Anne Stone, "Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript Modena Alpha.M.5,24," (Ph.D. Dissertation, Harvard University, 1994).

<sup>9</sup> The Gloria and Credo were the most frequently composed polyphonic mass movements of the late fourteenth and early fifteenth centuries. Polyphonic Sanctus, however, were also common. The known repertory of *ars nova* Italian music contains at least 7 Kyries, 32 Glorias, 28 Credos, 11 Sanctus, and 3 Agnus Dei. Additionally, 12 polyphonic settings of the *Benedicamus Domino* are extant, though several are in an older style.

<sup>10</sup> E.g., "Zacar anglicana," which could refer to an English influence for the piece, "Zacar ad ogni vento," which might appear to be an indication of a secular model but which has nothing in common with Zacar's ballata *Ad ogne vento*.

<sup>11</sup> Nádas and Ziino credit Laura Macy of Chapel Hill with this discovery (*Lucca Codex*, p. 19).

Gallo in their edition of the Italian sacred music (PMFC XIII) were reluctant to consider *Rosetta* and *Scabroso* as a mass pair due to their different tonalities (B $\flat$ /F vs. C), but the other similarities between the movements are sufficient to overcome this discrepancy.<sup>12</sup> Both movements are in *senaria perfecta* ( $\frac{3}{4}$ ) though temporary shifts to *senaria imperfecta* through coloration are frequent in both movements. Both cantus have signatures of one flat while all the lower voices have two flats to reflect their unusually low (*sub-molle*) registers. Gloria *Rosetta* and Credo *Scabroso* are the only two sacred compositions by Zacara to begin with three or more voices—the solo or duo introduction is a hallmark of Zacara’s sacred compositional style. Most convincingly, the pieces feature points of imitation on the same or similar motives. The motive in the contratenor in mm. 43-44 of *Rosetta*, is identical to the motive in mm. 478-9 of *Scabroso*. Further, this motive is found in *D’amor languire* and not in *Rosetta che non cambi mai colore*, a fact which will be discussed further below.

The poet Simone Prodenzani da Orvieto apparently was familiar with several Zacara songs. *D’amor languir*, *Rosetta che non cambi*, *Un fior gentil*, and *Je suis nafres tan fort*, along with works by Ciconia and other composers, are all mentioned in the 35th of Prodenzani’s poems found in *Il Saporetto*.

The sonnet reads as follows:<sup>13</sup>

Con la viola fe’ canzon di maggio,  
*Rosetta che non cambi mai colore*,  
*Je suis nafres tan fort, Dolze sapore*,  
*Comme partir da te me posso maio?*  
*D’amor languir e puoi El dolze raio*,  
*O rosa bella che m’alegri ‘l core*,  
*Lesgiadra donna, e puoi Donna d’amore*  
*Un flor gentil del qual me ‘nnamoraio*.  
*Questa mirabel donna, Margherita*,

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<sup>12</sup> Kurt von Fisher and F. Alberto Gallo, editors, *Italian Sacred and Ceremonial Music*, in *Polyphonic Music of the Fourteenth Century*, vol. 13, (Monaco: Editions de l’Oiseau-lyre, 1987), p. XI. All measure numbers of sacred works refer to this volume.

<sup>13</sup> From Debenedetti, Santore, *Simone Prudenzi, Il “Sollazzo”: Contributi alla storia della novella, della poesia musicale e del costume nel trecento* (Turin: Fratelli Bocca, 1922), p. 175.

*Con lagrime bagnandome nel viso,  
 Dedutto se', e fe' Se la mia vita,  
 Custiei sirebbe bella in paradiso,  
 Non credo donna, O gemma incolorita.  
 Del Cicogna una parte fo là viso.*

It may be due to chance or the necessity of fitting the titles of compositions into eleven-syllable rhyming lines, but Prodenzani has arranged the three Zacara parody models in the same order as they appear in *Lu*. (and the same order their parallel Mass versions appear in *Q15*). This does not necessarily mean that Prodenzani knew that the Zacara songs were arranged in this order. Rather, it could indicate that he was consulting a manuscript source containing these pieces and writing the titles of the compositions in roughly the order they were found. The absence of *Deus Deorum* can be explained by its Latin incipit, which would not have scanned well with the Italian and French titles of the other songs. Alternatively, this ballata may have been less well known than the other three parody models and thus not fit for a poem about “canzon di maggio.”

Until now, this paper has assumed that the ballate served as models for the mass movements, in the same way we know that in the sixteenth century composition of motets preceded the writing of the parody mass. We should be careful about assuming without proof that this is true for the earliest parody masses. David Fallows makes an argument for a “reverse” ordering in his study of an early mass by Guillaume Dufay, *Resvelliés vous* (1423).<sup>14</sup> Fallows asserts that it is as likely that a composer would take sections of a larger piece and distill them into a richer, smaller-scale work as it is that he would take a shorter piece and develop the motivic material into a larger piece.

Three of Zacara’s parody masses (*Rosetta*, *Scabroso*, and *Deus Deorum*) beg a similar question: is it as likely that a composer would take a three-voice work and reduce it to two voices as it is that he would add an additional voice to an existing two-part piece?<sup>15</sup> Two factors make this supposition unlikely. There

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<sup>14</sup> David Fallows, *Dufay*, (London: J.M. Dent and Sons, 1982, revised 1987), pp. 165-8.

<sup>15</sup> *Un fior gentil* was originally a three-voice composition.

are numerous examples of three-voice Italian secular works where scribes or composers have added contratenors to earlier two-part works. The chronology of these additions is certain in cases where the contratenor does not agree stylistically or when multiple contratenors, presumably by different composers, exist for the same piece. Secondly, a three-voice composition in which the tenor and contratenor frequently cross (as they do in all the parody mass movements) cannot be reduced to a two-voice version if an 8-5 sonority is built above the contratenor, as this would leave a dissonant perfect fourth. The presence of the titles “Zacar Rosetta,” etc. in *Q15* also argues against, but does not rule out, the mass movements preceding the ballate. The titles do however require that by the time the mass movements were copied into *Q15* the pieces were known for their sharing of materials with the secular ballate.

#### *Style Analysis: Scabroso and D’amor languire*

The relationship between the Credo *Scabroso* and the ballata *D’amor languire* is only typical for Zacara in that it is unique among his works. Unlike *Deus Deorum*, *Pluto* where all of the ballata is present somewhere in the mass, or *Un fior gentil* or *Rosetta* where most of the ballate are present, with one exception only small motives are taken from *D’amor languire* and developed in *Scabroso*. As Billy Jim Layton noted in his discussion of *Scabroso* before *D’amor languire* surfaced, a much smaller percentage of the music in *Scabroso* is repeated than in the other three parodies (c. 15% compared to c. 30-40% for the other works).<sup>16</sup> This figure indicates that the mass was more through-composed than the other parodies and, therefore, less likely to be rigidly dependent on its model.

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<sup>16</sup> Billy Jim Layton, “Italian Music for the Ordinary of the Mass, 1300-1450,” (Ph.D. diss., Harvard University, 1960), p. 273.

Motives which were taken from the ballata for use in the parody are often transformed. Two of the most developed motives from the ballata are shown below:



**Figure 2: *D'amor languire*, C, mm. 5-6, 17-18.**

The first motive is used to generate points of imitation throughout the mass, either using both measures (as in mm. 31-36, 173-178 and 307-312) or with its first measure alone (mm. 6-8 and 492-494). The points of imitation using the whole first motive are used as connecting passages, or miniature riternelli as Layton describes them, between sections of the Credo text.<sup>17</sup> The second motive, which appears also in important “scabia” melisma (see below) is found following the first measure of the first motive (transposed to G-A-G) and heard in sequence at the Credo *Amen*. The development of motives outside their polyphonic setting was examined in *Gloria Rosetta* by Layton, who gave the caveat that it was “not characteristic of Zacharia’s style in general;” perhaps what we think of as Zacara’s style will continue to expand as more works are discovered.<sup>18</sup>

Not all the important figures from the ballata were used in the mass. A rhythmic figure found throughout the ballata but non-existent in the mass is  $\blacklozenge \cdot \blacklozenge \blacklozenge \blacksquare \blacklozenge$ <sup>19</sup>, transcribed as  $\text{♩} | \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ <sup>20</sup> in this study. The loss of this syncopation gives a markedly different character to the mass. Each line of the ballata ripresa ends in a six syllable metric extension containing solfeggio syllables which are sung by the cantus to the appropriate notes.<sup>21</sup> This important feature of the ballata is not obviously present in the

<sup>17</sup> *Ibid.*, p. 272.

<sup>18</sup> *Ibid.*, p. 264.

<sup>19</sup> [ sb punctus sb sb b sb ]

<sup>20</sup> [quarter | quarter quarter quarter-tied--|--half quarter | ]

<sup>21</sup> In one case, “mi fa mi fa,” (mm. 45-48) the tenor also sings the notes of the text, creating an obvious parallel unison at the cadence. The Credo possess its own parallel unison in m. 209 which I am at a loss to explain. There is a potential error in the version of the ballata in *Lu* at mm. 89-92; the text “ut re ut re ut re” is set to B $\flat$ -C-B $\flat$ -C-**D**-C. Without the tenor voice, it is impossible to determine what Zacara’s intention was for this passage.

mass—the cantus figures at mm. 29-31, 63-65, 256-257, each of which shares some characteristics of this feature, are all unconvincing.

The exception to the rule of borrowing only for the purposes of motivic development is seen at the first line of the *piedi*, “Grattar chome rognoso e non ò scabia”. Ten measures of both voices of the ballata are placed unchanged in the parody at “Et incarnatus est de Spiritu Sancto” (top of ff. 69v-70). It is from this quotation which the mass movement takes its name.<sup>22</sup> The five measure melisma found on “scab” in the secular work is placed on the “san” of “Spiritu Sancto,” perhaps to draw out the similarity in vowel and consonant sounds between the two syllables.<sup>23</sup> Of the tenor fragments, this is the only section which is found in the parody movement.<sup>24</sup>

Is it due to coincidence alone that the single long concordance between *D’amor languire* and the Credo occurs at the top of the second page, or was Zacara or the scribe trying to make this quotation more obvious by its position? As tantalizing as this latter supposition seems, there is little evidence in this or the other parody movements to support it. The Credo *Deus Deorum* occupies three openings in *Q15*, ff. 73v-76. Folio 74v begins with “Et resurrexit tertia die” and folio 75v opens with “Confitor unum baptism.” The music is similar in both these sections, but is not found at all in the ballata *Deus Deorum, Pluto*. The third opening of *Scabroso*, beginning with “Qui cum Patre” also has no music in common with *Scabroso* (though the alternation between two notes does recall the hypermetric extension at the end of lines of the *ripresa* and *volta*, but no more than other places in the Credo which are not emphasized by beginning a page).

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<sup>22</sup> It is revealing of contemporary attitudes toward parody that the scribe of *Q15* chose to title this piece “Zacar Scabroso” rather than “Zacar D’amor languire,” choosing to emphasize the actual point of borrowing rather than the whole piece from which the section was being taken.

<sup>23</sup> Both *Lu* and *Bov* place the beginning of the “scabia” melisma at m. 97. The rhythm and phrase structure of the composition strongly suggest beginning the melisma one measure later, at m. 98.

<sup>24</sup> With the possible exception of the rhythm of mm. 19-21 and 24-26 which is the same as the rhythm of the cantus at mm. 39-41.

The examination of the early fifteenth century parody mass is an endeavor whose depth this paper can only hope to scratch at. Further inquiry about the relationship of *D'amor Languire* to not just *Credo Scabroso* but also *Gloria Rosetta* will prove fruitful and could lead to other examples of parody masses influenced by more than one model. As the temporal walls separating the Italian *ars nova* from the so-called Dufay era become thinner and thinner, the influence of composers like Zacara and Bartolomeo on the early cyclic parody masses of the next generation will become increasingly important to study. It is hoped that the observations of this essay can serve for future examinations as models to be parodied in the early fifteen-century sense: to be appropriated, developed, rearranged, and turned into something larger than what came before.

## Critical commentary

D'AMOR LANGUIRE (B), 2 v: Zacara

Sources:

1. Lucca (*I-Las184*), f. 56v; C only. Attribution trimmed.
2. Boverio MS (Turin T. III. 2), ff. 1v-2r. text in C and T.

*Text*: Author unknown (Zacara?). Rip and first Pi underlaid; All other lines placed at end of C in *Lu.* and after T. in *Bov.*

*Rhythm*: In [s.p.] throughout.

*Text variations*: text taken primarily from *Lu.* *Lu.*, C: 78: *barber.* *Bov.*: C: 20-26 repeat *piangere* twice.

C: 77 *a'questo.* C, T, 94-95: *como.* T: 109 *in* missing. T: 117: *no* missing. second Pi: *cazato* for *cacciato.* Volt: substitute “*da tra montana enigia*” for “*de tra montana*”. “*dio*” for “*di*” throughout. *crocza* for *crochia.* *mi facci* instead of *me facci.* *lu(?)* or possibly *lo* for *el.* *comenza* for *comença.* *socta* for *sutta.*<sup>25</sup>

*Notes*: *Lu.*, C: 82-85 illeg. *Bov.*, C: 1-18/2, 36-47, 60-76, 86-94/1, 100/3-115 missing. 28 no lig. 54 lig *c.o.p.* CD. T: 1-17, 36/3-47/1, 58/3-77/2, 88/2-94 missing. 116/1 lig FA.

*Notation*: 5 line staff in both sources. Imperfect breves noted in red notes in *Lu.*, void notes in *Bov.* No *sM* or *subtilior* note forms in either source.

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<sup>25</sup> See Ziino, *The Codex T. III. 2*, p. 110 for possible North Italian provenance of the manuscript based on these dialectal uses. The Lucca codex is thought to have its origin in the veneto as well (see Nádas, Ziino) but does not show these stylistic features.

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45

mi fa mi fa mi fa. Ni  
mi fa mi fa. N' cen - - - to cin - que e'doy

55

cen - to cin-que e' du cen-to u - no e trin - - - -  
cen - to

64

73

ta sol la sol la sol la. Se que - sto bar - bier non me vol - - -  
a'que - sto bar - bier non mi vol -

82

- - - - - ra - - - - -

88

de - re sen - ça ut - re - ut re - ut - re. - Grat -

[Grat -

94

tar cho - me ro - gno - so'è non'ò sca - - - - -

tar cho] - me ro - gno - so'è non'ò sca - - - - -

100

- - - - -

bia o - - - - -

106

bia o - gne me - lan - - - co - nia in me ra - du - - - -

gne me - lan - co - nia [in] me ra - du - - - -

112

- - - - - no.

- - - - - [no].

\*ms: A.